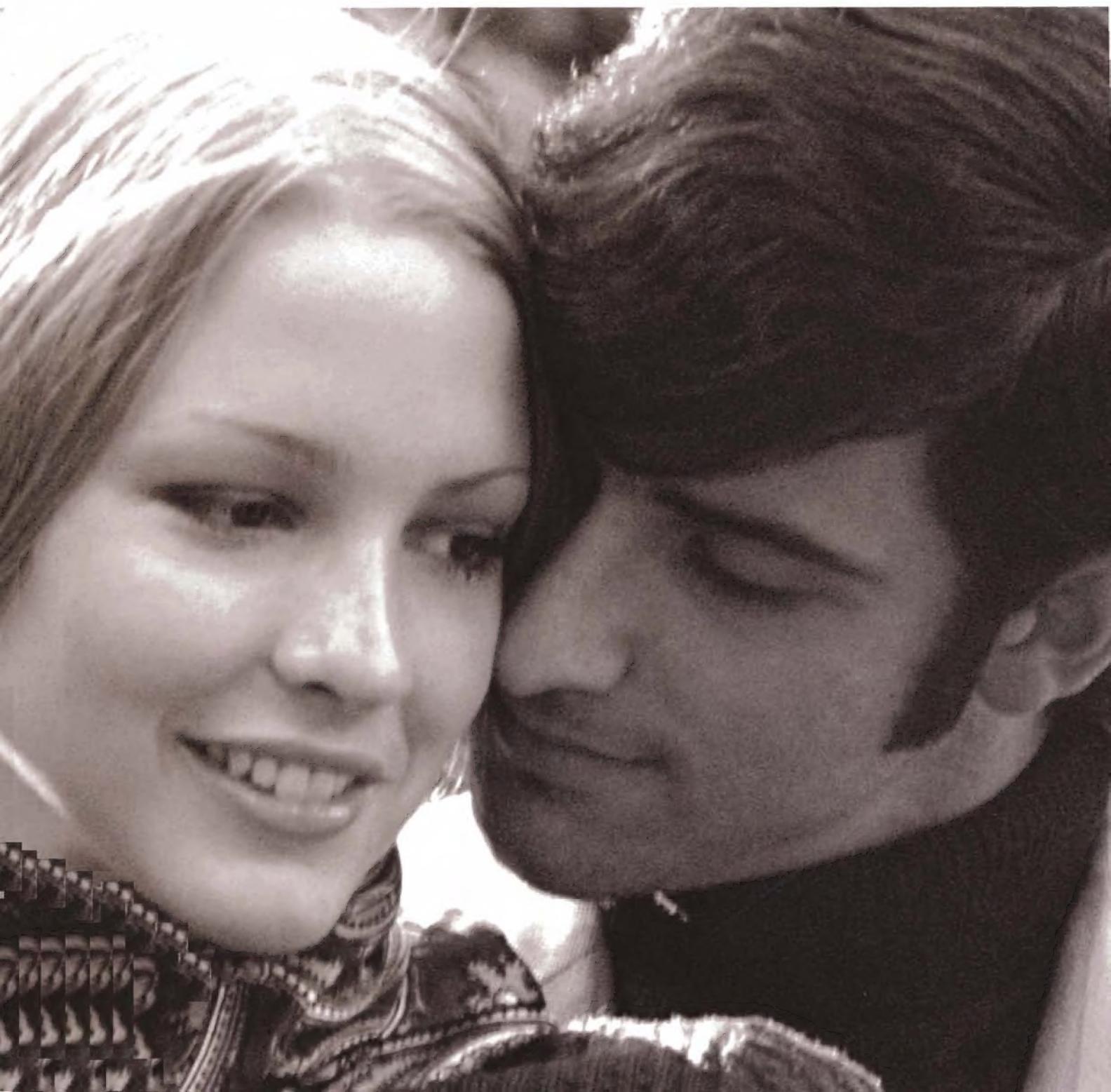


Arranged for piano, voice & guitar

The Greatest LOVE SONGS Of The 70s



The Greatest LOVE SONGS Of The 70s

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Ain't No Sunshine

Words & Music by Bill Withers

Slow rock-blues feel ($\text{♩} = 80$)

N.C.



1. Ain't no sun - shine when she's gone.

It's not warm_ when she's a -



way.

Ain't no sun - shine when she's gone, _____ and she's al-ways gone too



long an - y- time_

she goes a - way.

2. Won-der this_ time where she's

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Am Em⁷ Am Em⁷


 gone, gone, wonder if she's gone to stay.
 on - ly dark - ness ev - 'ry day.

Am Em

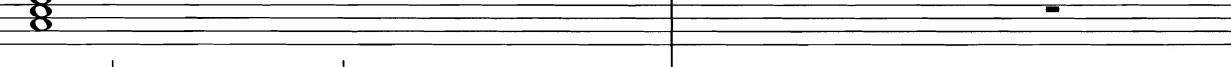

 Ain't no sun - shine when she's gone, and this house just ain't no

Dm⁷ Am Em⁷ To Coda ♫


 home an - y - time she goes a - way.

Am N.C.


 And I know, I know I





know, I know, — I know, — I know, I know, I know, — I know, I know, I know, — I know,

A continuation of the musical score from the previous page. It consists of two staves. The treble staff continues the eighth-note pattern from the previous page. The bass staff has a pattern of eighth-note pairs. A vertical bar line is positioned between the two staves.

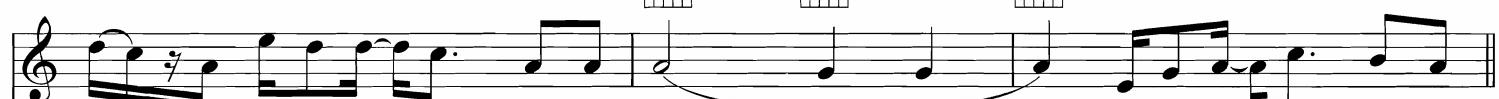


I know, I know, I know, — I know, I know, I know, — hey, — I ought to leave the young thing a -

A continuation of the musical score. It consists of two staves. The treble staff continues the eighth-note pattern from the previous page. The bass staff has a pattern of eighth-note pairs. A vertical bar line is positioned between the two staves.



D.S. al Coda



- lone, but, ain't no sun - shine when she's gone. — Ain't no sun - shine when she's

A continuation of the musical score. It consists of two staves. The treble staff continues the eighth-note pattern from the previous page. The bass staff has a pattern of eighth-note pairs. A vertical bar line is positioned between the two staves.

⊕ Coda



An - y- time_ she goes a - way.

A continuation of the musical score. It consists of two staves. The treble staff continues the eighth-note pattern from the previous page. The bass staff has a pattern of eighth-note pairs. A vertical bar line is positioned between the two staves.

Always On My Mind

Words & Music by Mark James, Wayne Thompson & Johnny Christopher

♩ = 92 Slow and steady



1. May - be I did - n't
2. May - be I did - n't
3. Instrumental til *



treat you
hold you

quite as good as I should have,
all those lone - ly, lone - ly times,

may - be I did - n't love_ you
and I guess I nev - er told_ you

quite as of - ten as I
I'm so hap - py that you're

C

G/B

Am

Am⁷/D

G

D/F#

tell me that your sweet love has - n't died.

Give

Em

G/D

C

G/B

Am

D⁷

me,

give me one more chance to keep you sa - tis - fied, sa -

*D.S. al Coda**Coda*

G

D/F#

Em

G/D

- tis - fied.

mind.

C

G/D

Am

D⁷

G

D.S. and fade

You were al - ways on my mind.

Baby, I Love Your Way

Words & Music by Peter Frampton

$\text{♩} = 66$



Guitar



1. Sha - dows grow so long_ be - fore my eyes
(Verses 2 & 3 see block lyrics)

and they're

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Am⁷

 love_____

D¹¹

 5fr

D⁷

 won't____ wait._____

To Coda ♪

G

 D

 Am⁷

 C

 G

 D

Ooh, ba-by I love your way._____

Wan-na tell you I love your way.-

Am⁷

 C

 G

 D

 Am⁷

 C

Wan-na be with you night and day._____

Guitar

1.
 G

 D/F#

 Em

 D

3

1.
 G

 D/F#

 Em

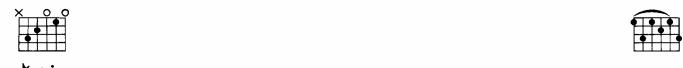
 D

C Bm⁷ Am D¹¹


{ { { {
 } } } }

2. G D/F# Em D


{ { { {
 } } } }

C F⁹


{ { { {
 } } } }

G D/F# Em D


{ { { {
 } } } }


C

F⁹
 Well


Bm

E⁷
 don't _____ don't he - si - tate _____ 'cause your


Am⁷

D¹¹

5fr

D⁷
D. & al Coda
 love _____ won't wait. _____


Coda G

D

Am⁷

C
 Ooh, ba - by I love_ your way. _____

The musical score consists of two systems of music. The top system features a vocal melody line with lyrics and a guitar part with chord boxes above the staff. The bottom system features a vocal melody line and a bass line. Chords shown in the top system include G, D, Am⁷, C, G, D, Am⁷, C, G, D, Am⁷, C, G, D/F#, Em, C, and G. The bass line in the bottom system includes measures with eighth-note patterns and rests.

Verse 2:

Moon appears to shine and light the sky
With the help of some fire-fly
I wonder how they have the power to shine
I can't see them under the pine
But don't hesitate 'cos your love won't wait.

Ooh, baby I love your way *etc.*

Verse 3:

I can see the sunset in your eyes
Brown and grey and blue besides
Clouds are stalking islands in the sun
I wish I could buy one out of season
But don't hesitate 'cos your love won't wait.

Ooh, baby I love your way *etc.*

Can't Give You Anything (But My Love)

Words & Music by Hugo Peretti, Luigi Creatore & George David Weiss

Strongly rhythmic

The musical score consists of six staves of music. The first staff shows a treble clef, common time, and dynamic *f*. The second staff shows a bass clef. The third staff shows a treble clef with a key signature of one sharp (F#). The fourth staff shows a bass clef with a key signature of one sharp (F#). The fifth staff shows a treble clef with a key signature of one sharp (F#). The sixth staff shows a bass clef with a key signature of one sharp (F#).

Chords indicated above the music include Am, G, E⁷, and Am.

Lyrics:

1. If I had mo - ney I'd go wild
pro - mise you the world, buy you furs, dress you
can't af - ford a - ny

like a queen,
fan - cy things, and in a chauf - fered li - mou - sine
I can-not buy you dia - mond rings,

we'd look so fine.
no string of pearls. But I'm an
But my de

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or - di - na - ry guy ————— and my po - clets are emp - ty,
vo - tion I will give ————— all my life just to you girl,



— just an or - di - na - ry guy ————— but I'm yours till I
my de - vo - tion I will give ————— for as long as I



CHORUS



die. } live. I can't give you



a - ny - thing —————

but my love, —————

Can't Smile Without You

Words & Music by Chris Arnold, David Martin & Geoff Morrow

mp

G

Em

You know I can't smile with - out you, I can't smile with -



- out you, - I can't laugh and I can't sing, I'm find- ing it hard— to



do a - ny - thing.— You see, I feel sad when you're sad, I feel glad when

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3

3

you're glad, if you on - ly knew what I'm go - ing through;

3

3



I just can't smile with - out you.



You came a - long— just like a song— and bright-en ed my day.—

Who'd-a be-lieved that you were part of a dream...
3

Now it all seems



light-years a-way.

And now you know I

can't smile with-out

you,



I can't smile with-out you,

I can't laugh and I

can't sing, I'm find-ing it hard— to do a - ny - thing.— You see, I

cresc.



feel sad when you're sad,

I feel glad when you're glad, if

mf

I can't smile with - out you, I can't laugh and I can't sing, I'm

find-ing it hard to do a - ny - thing.— You see, I feel glad when

cresc.

you're glad, I feel sad when you're sad, if you on - ly knew what

Instrumental till fade

I'm— go - ing through; I just can't smile with - out

Repeat and fade

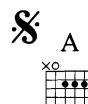
Don't Give Up On Us

Words & Music by Tony Macaulay

$\text{♩} = 100$



Con pedale



1. Don't give up on us ba - by,
 (2.) up on us ba - by,
 (3.) up on us ba - by,



don't make the wrong
 we're still worth one
 Lord knows we've come

seem right.
 more try.
 this far.

The
I

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C♯m⁷



F♯m⁷



D



fu - ture is - n't just one____ night.
know we put our last one____ by,
Can't we stay the way we____ are?

It's writ-ten in the____ moon-
just for a rain - y____ eve -
The an - gel and the____ dream-

A/C♯



1.



A/C♯



-light
-ning,
- er
who

and paint-ed on the stars.

We can't change

D



E⁹sus⁴



2,3.

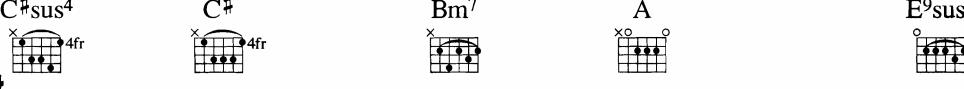
Dadd9



ours.

2. Don't give

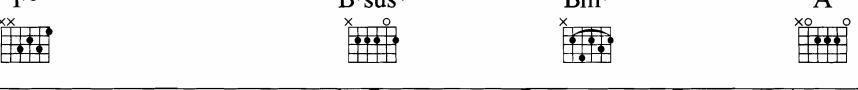
when may - be stars are
some - times plays a

C[#]sus⁴ C[#] Bm⁷ A E^{9sus4}

To Coda ♪

few. } Don't give up on us, I ____ know we can still come
 fool. }

A F Fmaj⁹


through. I real - ly lost my head last night. —

F⁶ B^{7sus4} Bm⁷ A


— You've got a right to stop believ - ing. There's

C^{#7/G[#]} F^{#m} F^{#m7} E^{9sus4}

still a lit - tle love left ev - en so.

F

E^{7sus4}*D.S. al Coda*

3. Don't give

Φ *Coda*A/G[♯]F[♯]m⁷

A/E



through.

D



E/D

C[♯]m⁷F[♯]m⁷

It's writ-ten in the moon - light

and paint-ed on the

stars. We can't change ours. Don't give
 up on us ba - by, we're still worth one more
 try. I know we've put a last one by,
 just for a rain - y eve - ning when may - be stars are

Dsus⁴

D

Cm⁷B^bF^{9sus4}

few.

Don't give up on us, I know

we can still come

B^bB^b/A

Gm



through.

Don't give up on us ba - by.

B^bm/FE^bmaj⁷F^{9sus4}

Don't give up on us ba - by.

B^badd9

The First Time Ever I Saw Your Face

Words & Music by Ewan MacColl

Slowly



The first time
(Verses 2 & 3 see block lyrics)

3



saw your face,

I thought the sun

8

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Em

F

rose in your eyes.

Gsus⁴G⁷

and the moon and the stars. were the

C

*To Coda ♫*B^b

gifts

you gave

to the dark

C
D.S. al Coda

and the end of the skies.

*◊ Coda*C
B♭

And last__ till the end

C
Dm

— of time,— my love.. The first time_____

C/G

G⁷

— ev - er I saw — your face, —

your face, —

your face, —

your face, —

— your face. —

Verse 2

The first time ever I kissed your mouth
 I felt the earth move in my hand,
 Like the trembling heart of a captive bird
 That was there at my command, my love,
 That was there at my command.

Verse 3

The first time ever I lay with you
 And felt your heart so close to mine,
 And I knew our joy would fill the earth
 And last till the end of time, my love.
 The first time ever I saw your face,
 Your face, your face, your face.

Hopelessly Devoted To You

Words & Music by John Farrar

$\text{♩.} = 74$



1. Guess



mine is not the first heart bro - ken, my

Bm E⁷ Amaj⁷ A⁶


sit a - round... and wait for you. But
 heart is say - ing "Don't let go."

Aadd9 F#⁷ Em/G F#⁷


ba - by, can't you see there's no - thing else for me_____ to
 Hold on to the end, and that's what I in - tend_____ to

Bm⁷ C#m B E⁷


do. } I'm hope - less - ly de - vot - ed____ to
 do. }

Dm Dm/E A/F A/G A


N.C.

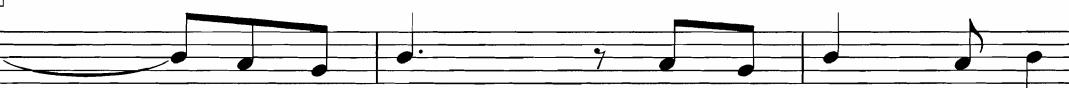
you. But now there's



Gm⁷

 3fr

no - where to hide since you pushed my love a - side..



Musical score for "I'm Out of My Head" featuring three staves. The top staff shows a melody line with lyrics: "I'm out of my head,". The middle staff consists of a continuous series of chords. The bottom staff shows a bass line. Chord boxes above the staff indicate the progression: C, Caug, F, and Fmaj7.

Adim⁷

D^{7**b9**}
4fr

Gm⁷
3fr

hope - less - ly de - vo - ted to you.

Dm Dm/E Dm/F Dm/G A
 xoo
 ooo
 oo
 oo
 xo

you.
 3. My

12.

$C^7\text{b}9$

B^b_m B^b_m/C B^b_m/D^b B^b_m/E^b F

vot ed to you. Ooh.

How Deep Is Your Love

Words & Music by Barry Gibb, Maurice Gibb & Robin Gibb



mp

I know your



eyes in the morn - ing sun.
I be - lieve in you.

I feel you touch me in the pour - ing rain
You know the door to my ver - y



— And the mo - ment that you wan - der far from me, I wan - na
You're the light in my deep - est, dark - est hour; you're my

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Fm⁷

A♭/B♭

A♭maj⁷

feel you in my arms a - gain.
sav - iour when I fall.

And you come to me on a sum -
And you may not think I care

Gm⁷Fm⁷

- mer breeze; keep me warm in your love, then you soft -
for you when you know down in - side that I real -

Gm⁷

A♭/B♭



(how deep is your love?)

- ly leave. And it's me you need to show:
- ly do. And it's me you need to show:

How deep

E^bE♭maj⁷

is your love? How deep is your love?

A^bmaj7
x x 4fr

A^bm6
xx x 3fr

E^b
xx

I real - ly mean to learn. 'Cause we're liv - ing in a world of fools, —

B^bm/D^b
x x 4fr

C7
x x o

break - ing us down when they all —

3

3

b7.

Fm7
x x

A^bm6
xx x 3fr

— should let us be. —

We be - long to you and me.

E^b
x x

Gm7
x x 3fr

A^b/B^b
x x

D  to fade

How deep

I Don't Know How To Love Him

Words by Tim Rice
Music by Andrew Lloyd Webber

Slowly

D G/D G G/D D G D G D

A musical score for voice and piano. The vocal line starts with a single note followed by a rest, then a sustained note. The piano accompaniment consists of chords in the treble and bass staves. The tempo is marked 'Slowly'.

I don't know how to love him.

The vocal line continues with eighth-note patterns. The piano accompaniment provides harmonic support with sustained notes and chords.

G Em/G D/A A D/F# A D A

What to do, how to move him? I've been changed yes real-ly changed in these

The vocal line and piano accompaniment continue, maintaining the melodic and harmonic patterns established earlier.

F#m⁷ Bm F#m⁷ Bm G D/F# Em D Em⁷/A A

past few days— when I've seen my-self I seem like some-one else.

The vocal line and piano accompaniment continue, concluding the section with a melodic flourish.

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D G D G D G D/A A

I don't know how to take this, I don't see why he moves me. He's a

D/F# A D A F#m⁷ Bm

man, he's just a man, and I've had so many—

F#m⁷ Bm G D/F# Em D Em⁷/A A G D/F# Em D

men before in ve - ry ma - ny ways, he's just one more.

Should I bring him down,— should I scream and shout,— should I speak of love— let my feel-ings out?

mf

D/A C G D G D/F#

— I ne - ver thought I'd come to this what's it all a -

Em G/A A G/A A D G D G D

- bout? Don't you think it's ra-ther fun - ny
 Yet if he said he loved me

mp

G D/A A D/F# A D A

I should be in this po - si - tion. I'm the one who's al - ways been so
 I'd be lost I'd be fright - ened. I could-n't cope, just could-n't cope. I'd

To Coda ♫

F#m7 Bm F#m7 Bm G D/F# Em D Em7/A A G D/F# Em7

calm, so cool, no lov-er's fool, run - ning ev -'ry show; he scares me
 turn my head, I'd back a - way, I would-n't want to know; he scares me

I Don't Want To Talk About It

Words & Music by Danny Whitten

$\text{♩} = 66$

C \sharp m⁷ C \sharp m⁷/F \sharp

The musical score consists of three staves. The top staff is for the piano, featuring a treble clef, a key signature of four sharps, and a common time signature. It includes two chord boxes: C \sharp m⁷ and C \sharp m⁷/F \sharp . The middle staff is for the vocal part, also in treble clef, four sharps, and common time. The bottom staff is for the bassoon, indicated by a bass clef and a key signature of four sharps. The vocal part begins with a melodic line, followed by lyrics starting with "1. I can". The piano part provides harmonic support with sustained chords and rhythmic patterns. The bassoon part provides harmonic support with sustained notes.

B

1. I can

♪♪ C \sharp m⁷ C \sharp m⁷/F \sharp

tell by your eyes— that you've prob - 'ly been cry - ing for -

(3. Instrumental)

The score continues with the vocal part singing the lyrics "tell by your eyes— that you've prob - 'ly been crying for -" and "(3. Instrumental)". The piano and bassoon parts provide harmonic support throughout the section.

B

- ev.er. And the stars in the sky don't mean

C#m⁷

no-thing to you, they're a mir-ror.

C#m⁷/F#

B

I don't wan - na talk a-bout it, how you broke my heart.

E

F#

B

B/A#

G#m

B/F#

E

F#

If I stay just a lit-tle bit long - er,

E  F# 
To Coda ♪

if I stay, won't you lis - ten _____ to my

C#m7  C#m7/F# 

heart, _____ whoa, _____ my _____

B  B/D#  B

— heart? 2. If I

C#m7  C#m7/F# 

stand all a - lone, will the sha-dow hide the col-ours of my



B



heart; blue for the tears, black for the night's fears. The

C♯m⁷C♯m⁷/F♯

stars in the sky don't mean no - thing to you, they're a

D.S. al Coda

B



A

E/G♯

F♯m⁷

mir - ror.

*Coda*C♯m⁷C♯m⁷/F♯

B

D.S.S. to fade

heart,

whoa, my heart?

Jealous Guy

Words & Music by John Lennon

The sheet music consists of eight staves of musical notation for a guitar and bass. Chords are indicated above the staves, and lyrics are placed below them. The chords include G, C/E, D, D7, Em, G/F#, G, Em, D, D7, Em, Em6, D, and C.

Chords:

- G
- C/E
- D
- D7
- Em
- G/F#
- G
- Em
- D
- D7
- Em
- Em6
- D
- C

Lyrics:

1. I was dream - ing of the past_____
2. I was feel - ing in - se - cure_____
3. (Whistle) ----- etc.
4. I was trying to catch your eyes_____

and my heart was beat - ing fast.
you might not love me a - ny - more.
thought that you were trying to hide.

I be - gan to lose con - trol,
I was shiv - er - ing in - side,
I was swal - low - ing my pain,

I be - gan to lose con - trol.
I was shiv - er - ing in - side.
I was swal - low - ing my pain.

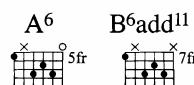
G Dm/F C Dsus⁴ G Dm/F

I did - n't mean to hurt you, _____ I'm sor - ry that I
 made you cry. _____ Oh no, I did - n't mean to hurt you.
 I'm just a jea - lous guy. _____ I'm just a jea - lous guy. Watch out,
 I'm just a jea - lous guy. Look out, babe, _____ I'm just a jea - lous guy.

Love And Affection

Words & Music by Joan Armatrading

$\text{♩} = 88$



Con pedale

I am not in love _____ but I'm op - en

Emaj⁷



A add9



A add9/G[#]



to per - sua - sion..

East or West, _____

where's the best _____

F#11



C#m⁷



A add9



for ro - manc - ing? _____

With a friend

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Aadd9/G[#]


F#11


Amaj7


I can smile

but with a lov - er I could hold my head

— back, I could real - ly laugh,

real - ly laugh.

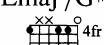
Asus2


C#m7


F#11


Thank you, —

you took me

Emaj7/G[#]


Amaj7


Aadd9/G[#]


danc - ing —

'cross the floor,

cheek to cheek. —

F#11

A

— But with a lov - er I could real - ly move,— real - ly move. I could real - ly dance,—

E6

E

— real - ly dance,— real - ly dance. Real - ly dance,— I could real - ly move,—

B

— real - ly move, real - ly move,— real - ly move. Now if I can

E

B

Asus²

E/G[#]

feel the sun in my eyes and the rain on my face

8

F[#]7C[#]mB^bmaj7

why can't I

feel

E

Asus²

E



love?

I can real - ly love,_

Asus²

real - ly love,_

real - ly love,_

real - ly love,_

real - ly love._

Asus²

5

Asus²

Love, love, love, love,_ love. Love, love, love. Now I got all

E

Asus²

the friends that I want. (Lov - er ooh hoo.)

E

Asus²

E

I may need more, but I shall just stick to those

Asus²

that I have got.
(Lov - er ooh hoo.)

A

B

C♯m
x 4fr

With friends I still feel so in - se - cure.

B/D[#]

A/E



Lit - tle darl - ing, I be-lieve you can help me a lot.

B/F[#]A⁷

Just take my hand and lead me where you will.

B



No con - ver - sa - tion, no wave good - night.

E

Asus²

E



Just make love,— oh,— with af - fec - tion.

(Lov - er ooh hoo.)

Asus²

E

Sing me a - no - ther love song but this time with a lit - tle de - di - ca - tion. Sing it,

Asus²

E

sing it. (Sing it, sing it.)

You know that's what I like.

Asus²

Em/G

(Lov - er ooh ooh.)

Once more with the feel - ing. Oh, give me love,-

F#⁷

Fmaj⁷

E

— give_ me love, give me love.—

Love.

B/E A/E B/E E


Saxophone

B/E A/E B/E E


B/E Em Esus² Fmaj⁷/E


E


Asus²


Make love,— oh,
 (Lov - er ooh hoo.)



— with af - fec - tion.

Sing me a - no - ther love song but this



time with a lit - tle de - di - ca - tion. Sing it, sing it. (Sing it, sing it.)



You know that's what I like.

(Lov - er ooh hoo.)

1.



Once more with the feel - ing.

With af - fec - tion.

Asus²

E



Ooh, ooh.

With a lit - tle de - di - ca - tion.

Asus²

E



(Lov - er ooh hoo.)

Once more with the feel - ing.

Asus²

E



Ooh, ooh.

You know that's what I like.

Asus²

E



(Lov - er ooh hoo.)

Ooh hoo.

Lovin' You

Words & Music by
Minnie Riperton & Richard Rudolph

A musical score for piano and guitar. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of four sharps, and a common time signature. The score consists of eight measures. The first measure starts with a piano dynamic and a Dmaj⁷ chord. The second measure starts with a piano dynamic and a C[#]m⁷ chord. The third measure starts with a piano dynamic and a Bm⁷ chord. The fourth measure starts with a piano dynamic and an Amaj⁷ chord. The fifth measure starts with a piano dynamic and a Dmaj⁷ chord. The sixth measure starts with a piano dynamic and a C[#]m⁷ chord. The seventh measure starts with a piano dynamic and a Bm⁷ chord. The eighth measure starts with a piano dynamic and an Amaj⁷ chord. Each measure includes a guitar tab with specific fingering and strumming instructions (e.g., '4fr'). The piano part includes dynamics like 'p' and 'f' and various note values.

Lov - in' you is eas - y 'cause you're beau - ti - ful. Mak - in' love with you is

more than just_ a dream come true, 'cause ev 'ry - thing that I do_ is out of lov - in' you.

Chord diagrams and lyrics:

Dmaj⁷


C#m⁷


Bm⁷


Amaj⁷


La la la la la, la la la la la, la la.

To Coda ♪

Dmaj⁷ C[#]m⁷ Bm⁷ Amaj⁷ Bm⁷ C[#]m⁷

Doo-din doo-din doo doo, ah. No one else_ can make me feel the

{

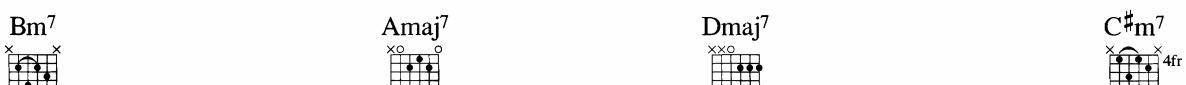


Bm⁷ D/E G[#]m/A Amaj⁷ Bm⁷ C[#]m⁷ Bm⁷ C[#]m⁷ D E

col - ours that you bring. Stay with me— while we grow old, and we will live each day in spring-time,



'cause lov - in' you has made my life so beau - ti - ful, }
'cause lov - in' you is eas - y 'cause you're beau - ti - ful, } and ev - ry day of my life is



filled with lov - in' you. Lov - in' you, I

Bm⁷

Amaj⁷

1.
Dmaj⁷

C#m⁷

see your soul__ come shin - in' through.

And ev - ry time that we, oo, I'm

Bm⁷

Amaj⁷

Dmaj⁷

C#m⁷

Bm⁷

Amaj⁷

more in love_with you.

And ev'ry time that we, oo, I'm more in love_with you.

D.S. al Coda

Φ *Coda*

Dmaj⁷

C#m⁷

Bm⁷

Amaj⁷

Repeat and fade

La la la la la, la la la la la, la la la la la la la la la,

Midnight Train To Georgia

Words & Music by Jim Weatherly

$\text{♩} = 88$



1. Mm _____ L. A. ____
(Verse 2 see block lyric)



proved _____ too much for the man. (Too much for the man, he could-n't

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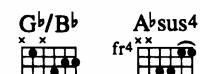
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make it.) So he's leav-ing a life, mm, he's come to know. Ooh-



(He said he's go-in') He said he's go-in' back— to find, (go-in' back— to find)



Ooh—

what's- left of his world.

The world he left— be - hind—



not— so long—

a - go.—

He's

leav - in' — (leav-in') on — that mid - night train_to Geor - gia.(Leavin' on that mid-night train...)

Yes, said he's go-in' back (go-in' back— to find) to a sim-pler

place and time. Oh yes he is. And I'll— bewith him (I know you will—
 (When-ev-er he takes that ride— guess who's gonna be right by his side—)

—) on — that mid - night train to Geor - gia. Hey.
 (Leav-in on the mid - night train— to Geor-gia, woo woo!

G^bmaj7
fr4A^bII1. D^b
xxA^b/C
x

I'd rath-er live in his world,

than live with-out him in mine.
(live in his world -)

(Her world is

G^b/B^b
xA^bII
xD^b
xxFm⁷/C
xG^b/B^b
xA^bII
x

his

his and hers— a lone.)

(Her in mine.

world is his, his and hers— a lone)

Hey!

D^b
xxFm⁷/C
xG^b/B^b
xA^bII
x

Repeat to fade

(Oh love, Oh love, gon-na board gon-na board the mid - night train to go.

(Oh love, gon-na board the mid - night train to go.)

Verse 2:

He kept dreamin' that someday he'd be the star

(A superstar, but he didn't get far)

But he sure found out the hard way

That dreams don't always come true

So he turned all his hopes

And he even sold his old car

Bought a one-way ticket back to the life he once knew.

He's leavin' etc.

My Love

Words & Music by
Paul McCartney & Linda McCartney

Slowly



1. And when I go a - way_
2. And when the cup - board's bare_
3. Don't ev - er ask me why_

I know my heart can stay_ with my
I'll still find some - thing there_ with my
I nev - er say good bye_ to my

Piano and guitar parts for the first section of the song.

Am⁷



D⁹



Gm⁷



love.
love.
love.

It's un - der - stood,_ it's in the hands_ of my love.
It's un - der - stood,_ it's ev - 'ry - where_ with my love.
It's un - der - stood,_ it's ev - 'ry - where_ with my love.

} And

Piano and guitar parts for the second section of the song.

Am⁷



B♭maj⁷



Dm/B



Fm



My love

does it

good.

Wo - wo wo - wo,

wo - wo

Piano and guitar parts for the third section of the song.

Gm⁷

3fr

B^b

To Coda ♪

1. F

wo - wo.

My love does it good.

2. F

3fr

Gm⁷

3fr

C⁷

3fr

F

3fr

Faug/A

xo

Wo - wo, I love. Oh, wo, my love. On - ly

B^b

3fr

C⁷

3fr

F

3fr

Faug/A

xo

Gm⁷

3fr

C⁷

3fr

my love holds the oth - er key to me. Oh, wo, my love. Oh,

F

3fr

F+A

xo

B^b

3fr

C⁷

3fr

F

3fr

Dm/B

xx

my love. On - ly my love does it good to me. Wo - wo

She

Words by Herbert Kretzmer
Music by Charles Aznavour

$\text{♩} = 66$



D^\flat/F



$\text{G}^\flat\text{sus}^2$



G^\flat



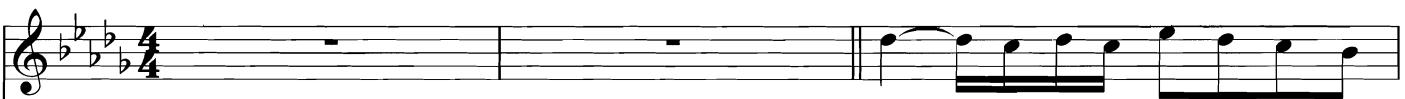
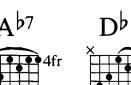
$\text{A}^\flat\text{7sus}^4$



$\text{A}^\flat 7$



D^\flat



1. She____ may be the face I can't for-



Edim



G^\flat



- get,____ a trace of plea - sure or re - gret,____ may be my trea - sure or the



D^\flat



$\text{B}^\flat 7$



E^\flatm



price____ I have to pay.

She____ may be the song that sum - mer



Adim

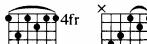


D♭



sings, ____ may be the chill that au - tumn brings, ____ may be a hun - dred diff - 'rent

G♭

A♭sus⁴A♭⁷

D♭



G♭



G♭/A♭

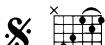


A♭



things ____ with - in the mea - sure of a day.

D♭



Edim



2. She ____ may be the beau - ty or the beast, ____ may be the fa - mine or the
(Verse 3 instr., Verse 4 see block lyric)

G^bD^bB^{b7}

feast, may turn each day in - to a hea - ven or hell.

E^bm

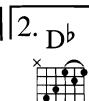
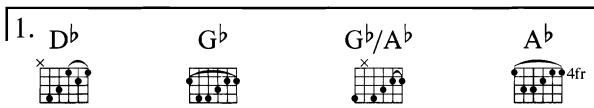
Adim



She may be the mir - ror of my dreams a smile re - flect - ed in a

*To Coda ♫*D^bE^{b7/G}A^{b7sus4}A^{b7}

stream, she may not be what she may seem, in - side her



shell.



She_____ who al - ways seems so hap - py in a crowd,____ whose eyes can be so pri - vate and so



proud,____ no - one's al - lowed to see them when they cry.

F#m

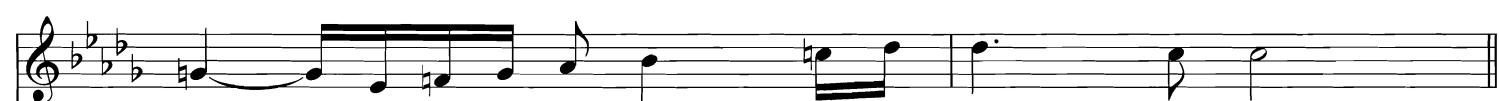
B

E

C#



She may be the love that can-not hope to last, may come to me from sha-dows of the

E♭
x 3frE♭⁷
xxA♭⁷
x 4fr*D.S. al Coda*

past that I'll re-mem-ber till the day I die.

⊕ *Coda* G♭D♭/F
xxE♭m⁷
x 6frD♭
x

She, she, she.



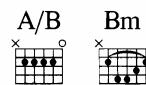
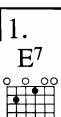
Verse 4

She may be the reason I survive
The why and wherefore I'm alive
The one I'll care for through the rough and ready years.
Me, I'll take her laughter and her tears
And make them all my souvenirs
For where she goes I've got to be.
The meaning of my life is she, she, she.

So You Win Again

Words & Music by Russ Ballard

$\text{♩} = 108$

Do do do do,
do do do do,
do do do do.

2.



1. Just to ad-mit one mis - take__ it can be hard to take.
(Verse 2 see block lyric)

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F#m⁷



I know we've made them fall_____ but on - ly fools_ come

Bm⁷



E⁷



A



back for more..

Be - ing the fool I am_____

C^{#7}



I fig-ured in all_____ your plans dar - ling.

Your per - fumed let - ters

F#m⁷Bm⁷

did-n't say

that you'd be leav-ing

a - ny day._

E⁷

E/A



A

E/F[♯]F#m⁷

So you win a - gain.,

you win a - gain._

A/B

Bm⁷

D

E¹¹

E/A



A



Here I stand a - gain..

the lo - ser._

And just for fun_

you

E/F#



F#m7



A/B



Bm7



F#7



took my love and run,_

but love had just be - gun._

I can't re - fuse her_ and

now I know_

that I'm the fool_

who won your love_

to

F#7



F#m/B Bm7



E



lose it all,_ when you've come back

you win

a - gain._

E/A

A

E/F[#]F#m⁷

A/B

Bm⁷

Do do do,
do do do do,
do do do do.

1.

E⁷

2.

E⁷

B

2. And I'm not
When will my heart-ache end?__

D^{#7}

Will my whole life de - pend____
on fad - ing

G[#]m
x 4fr

C[#]m7
x 4fr

me - mo - ries? _____

You took the game_ this time with ease..__

F[#]7

B
x 4fr

G[#]m7
x 4fr

So you win a - gain,_

you win a - gain.__

B/C[#]
x 4fr

C[#]m7
x 4fr

E
o oo

F[#]11
x 4fr

F[#]/B
x

B
x

Here I stand a - gain_____

the lo - ser.____

And just for fun_____ you



took my love and run,___ but love had just be - gun.____ I can't re - fuse her__ and

now I know___ that I'm the fool___ who won your love___ to

lose it all,___ when you've come back you win a - gain..._

84

F#/B

B

F#/G#

G#m7

— Do do do do,

do do do do,

B/C#

C#m7

E

F#/B

B

do do do do.

Do do do do,

F#/G#

G#m7

B/C#

C#m7

E

Repeat to fade

do do do do,

do do do do.

Verse 2

And I'm not proud to say I let love slip away
Now I'm the one who's crying
I'm a fool, there's no denying
When will my heartache end?
Will my whole life depend on fading memories?
You took the game this time with ease.

So you win again *etc.*

If You Leave Me Now

Words & Music by Peter Cetera

Original key: B major

$\text{♩} = 100$

C
G/C
C
G/C
C
G/C
C
C
G/C
C
G/C
C

Cmaj7
 Am7

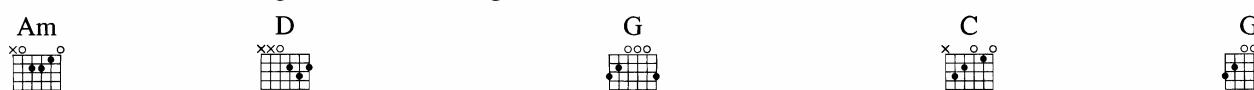
If you leave me now— you'll take a - way the big - gest part—

Em7
 Am
 D
 G

C G C Cmaj⁷


And if you leave me now, you'll


take a way the ve - ry heart of me, ooh,


no, ba - by, please don't go, ooh,


girl, I just want you to stay.


















A love like ours is love
 — that's hard to find, how could we let
 — it slip a way?
 We've come too far to leave it all be - hind,

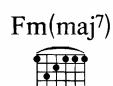


how could we end it all this way?



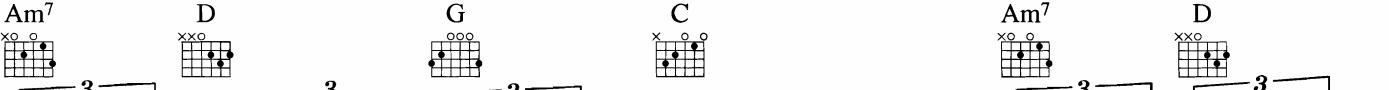
To Coda ♪

When to - mor - row comes_ and we both_ re - gret_ the

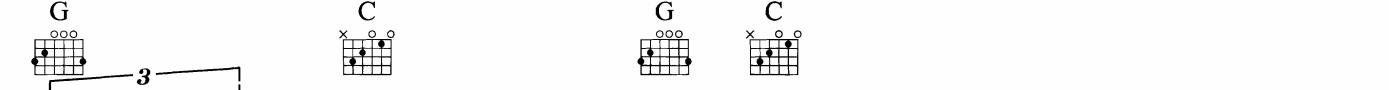


things we said_ to - day.



Am⁷ D G C Am⁷ D


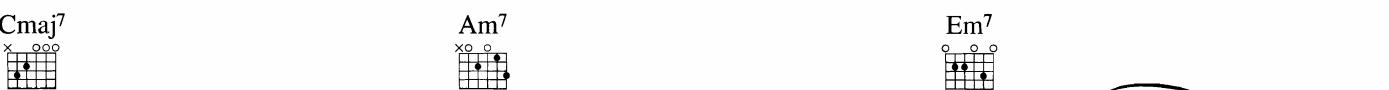
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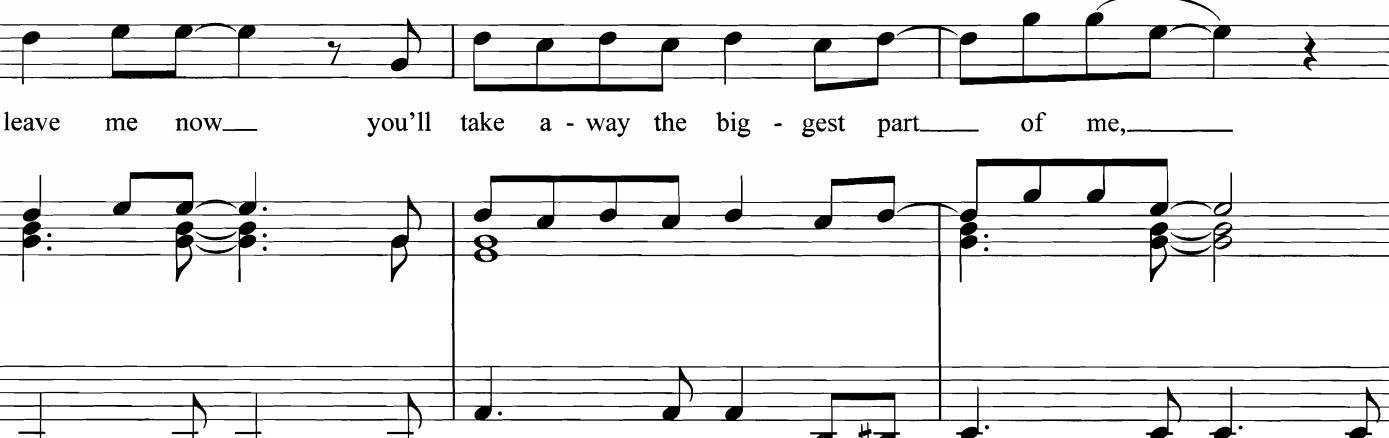

G C G C


D.S. al Coda


Φ Coda Dm Fm(maj⁷)

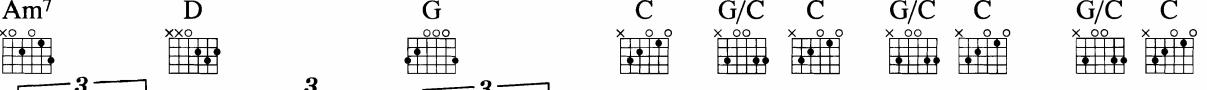

 things we said to - day. If you


Cmaj⁷ Am⁷ Em⁷


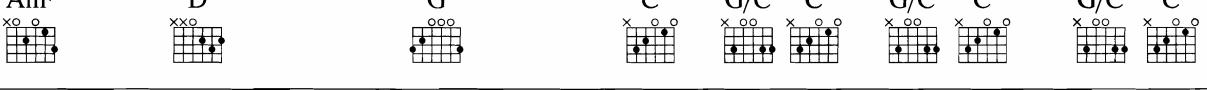
 leave me now you'll take a - way the big - gest part of me,


Am D G C


ooh_____ no,_ ba - by, please____ don't go._____

Am⁷ D G C G/C C G/C C G/C C


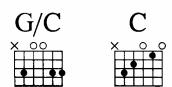
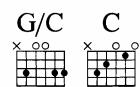
Ooh,_____ girl, just got to have_ you by my side._____

Am⁷ D G C G/C C G/C C G/C C


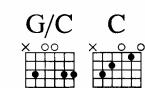
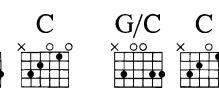
Ooh,_____



no, ba - by, please don't go.



Ooh, ma - ma, I've just got to have your lov - ing, yeah.



Repeat and fade

Sometimes When We Touch

Words by Dan Hill
Music by Barry Mann

Slowly, in 2



Piano part: Treble clef, key signature of two sharps, common time. Bass clef. Dynamics: *mp*. Chords: D, D7, G/D.

Guitar part: Chords: D, D7, G/D.

Piano part: Treble clef, key signature of two sharps, common time. Bass clef. Dynamics: *pp*, *p*. Chords: Gm/D, D.

Guitar part: Chords: Gm/D, D.

Piano part: Treble clef, key signature of one sharp, common time. Bass clef. Dynamics: *mp*, *mf*, *mp*. Chords: D, G/D, A/D.

Guitar part: Chords: D, G/D, A/D.

Lyrics:

ask me if — I love — you, — and I choke on my — re - ply. —
mance and all — its strat - e - gy leaves me bat - tling with my pride. —
times I un - der - stand — you, — and I know how hard you've tried. —

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Em 7 D/F# A

see the real _____ you.
 trapped with-in my youth.
 pas - sion flares a - gain.

And

D G A F#m

some - times when we touch,
 the hon - es-ty's too— much.

And I

mp - mf - f

Bm E A G

have to close_ my eyes_ and _ hide.

F#m Em D G

I wan-na hold you till_ I die,
 till we

A  F#m 

both break down _____ and cry. _____ I wan-na

Em 7  G/A  3 fr. To Coda ♪

hold you till the fear _____ in me _____ sub -

1. D  D7  G/D 

sides.

Gm/D  2. D  A/D  G/D  D 

Ro - sides. At

cresc.



G/A
3 fr.

times I'd like__ to break__ you and drive__ you to__ your knees...

Dmaj7

Bm

F#m

At times I'd like__ to break__ through__ and

G
xoox

G/A
3 fr.

D.S. § al Coda ♦

hold__ you end - less - ly.

At

dim.

Coda

D

A/D

G/D

D

sides..

dim.

rit.

mp

Sorry Seems To Be The Hardest Word

Words & Music by Elton John & Bernie Taupin

$\text{♩} = 64$



Am^{7b5}



D⁷



Gm



What have I got - ta do to make you love__

Cm⁷



F



— me? — What have I got - ta do — to make you care? —

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B^b

Am^{7b5}

D⁷

Gm
x^o
xxo
3fr

Cm⁷
x^o
xxo
3fr

What do I do when light-ning strikes me,

F

F/E^b
xx^o

B^b/D
xxo

B^b
x^o

Am^{7b5}
x^o

D⁷
xxo

and I wake to find that you're not there?

Gm
x^o
xxo
3fr

Cm⁷
x^o
xxo
3fr

What do I do to make you want me?

F

B^b/D
xxo

Am^{7b5}
x^o

D⁷
xxo

What have I got - ta do to be heard?

Gm  3fr
 Cm⁷  3fr

What do I say when it's all ov - er?
 F 
 F/E♭ 
 B♭/D 
 B♭ 
 F/A 

Sor - ry_____ seems to be_____ the hard - est word.
 § E♭/G  3fr
 D/F♯  2fr
 B♭/F 
 C/E 

It's sad,_____ so sad;_____ oh, it's a sad, sad si - tu - a - tion,
 E♭ 
 D^{7sus4} 
 D 
 Gm  3fr
 Am^{7♭5} 
 D⁷ 

and it's____ get - ting more_ and more_ ab - surd.
 F 
 F 

E^b/GD/F[#]B^b/F

C/E



It's sad, _____ so sad; _____ why can't we talk it ov - er? _____

E^bE^b/D

Cm



D7#9



D7

*To Coda ♫*

Al-ways seems to me _____ that sor - ry seems to be _____ the hard - est word. _____

Gm

*Accordion / Vibes*Cm⁷

F

B^bAm^{7b5}

D7



Gm  3fr
 Gm/F 
 Cm⁷  3fr

F 
 B♭ 
 F/A 

D.S. al Coda

♪ *Coda*
 Gm  3fr
 Cm⁷ 

What do I do to make you love me?

F 
 B♭ 
 Am^{7b5} 
 D⁷ 

What have I got - ta do to be heard?



What do I do when lightning strikes me?



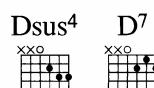
What have I got - ta do?—

What have I got - ta do? _____ And



sor - ry seems to be _____ the hard - est word.

rit.



Talking In Your Sleep

Words & Music by Roger Cook & Bobby Wood

1. Three o'clock in the morn-ing and it looks like it's_gon-na be_a - noth - er
 2. 3. Ba - by I'm be-ing fool - ish 'cos I have - n't heard you mention an-y - bo - dy's

A_b D_b E_b

sleep - less night — I've been listen-ing to your dreams and — get - tin' ve - ry low -
 name at all — How I wish I could be sure it's — me that turns - you on —

E_{b/C} F_m B_{b/m} C₇

1 2 3

wonder-in' what I — can do — Each time you

F_m F_{m/E_b} B_{b/m} B_{b/m7} F_m F_{m/E_b}

close your eyes I've heard it said that dream-ers nev-er lie
 B♭7/D B♭7 B♭m Cm7 B♭m/D♭ B♭m7/F A♭

CHORUS

You've been talk - in' in ____ your ____ sleep sleep - in' in your ____
 B♭m7

— dreams — with some — sweet lo - ver
 Cm7 D♭ A♭/E♭ E♭7

Hold - ing on — so — tight — lov - in' her the way -
 A♭ B♭m7

you used to — love me
 Cm7 F F7 F aug 5 F

talk - in' in — your — sleep with lov-in' on —
 Bbm7 E♭7

your — mind —
 A♭ E♭7/A♭

your — mind — You've been talk - in' in — your — sleep
 A♭ E♭7/A♭ A♭

We've Only Just Begun

Words by Paul Williams
Music by Roger Nichols

Slowly

The musical score consists of two staves. The top staff is for the voice, starting with a measure of silence followed by eighth-note patterns. The bottom staff is for the guitar, showing chords and strumming patterns. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '4'). The vocal part begins with the lyrics 'We've on - ly just be - gun' followed by '(2, 3 & 4° see block lyric)'. The guitar part includes chord boxes for E-flat (fr3 x), A-flat major (A♭maj7), G minor (Gm7), C minor (Cm7), and C minor 9 (Cm9). The score then leads into a coda section labeled 'To Coda ♦ 1.' with chords F minor 9 (Fm9), F minor 7 (Fm7), C minor 9 (Cm9), C minor 7 (Cm7), F minor 9 (Fm9), B-flat 7sus4, and B-flat 7. The lyrics continue with 'prom - i- ses,' and 'a kiss for luck— and we're on our way.'

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2,3.



And yes, we've just be - gun.



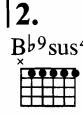
Shar-ing ho - ri - zons that are new to us,

watch-ing the signs a - long the



way.

Talk-ing it ov - er just the two of us,



work-ing to - geth - er day to

day,

to - geth - er.—

3.
B^b9sus⁴

D.‰. al Coda

⊕ Coda

B^b7sus⁴

- geth- er, _____ to - geth- er.—

— And yes, we've just be -

E^bmaj⁷

A^bmaj⁷

E^bmaj⁹
fr⁵

A^bmaj⁷

G

- gun. _____

2°
Before the rising sun we fly
So many roads to choose
We start out walking and learn to run.

3°
And when the evening comes we smile
So much of life ahead
We'll find a place where there's room to grow

4°
And when the evening comes we smile
So much of life ahead
We'll find a place where there's room to grow

Where Do I Begin

(Theme from ‘Love Story’)

Words by Carl Sigman
Music by Francis Lai

Slowly

Gm F#dim/G Eb maj7

With pedal

D7sus D7 Gm

Where do I be - gin _____ to tell the sto - ry of how
With her first hel - lo _____ she gave a mean-ing to this

D7

great a love can be, _____ the sweet love sto - ry that is
emp - ty world of mine. _____ There'd nev - er be an - oth - er

Gm Eb maj7

old - er than the sea, the sim - ple truth a - bout the
love, an - oth - er time; she came in - to my life and

D7

1 C/D D7 D7**9** Gm

love she brings to me? Where do I start?
made the liv - ing fine.

F#dim/G

2 C/D D7 Gmaj7

— She fills my heart.

G7 Dm7/G G7 Cm F7

— She fills my heart with ver - y spe - cial things, with an - gel

Bb maj7 Eb maj7 Am7**5** D7

songs, with wild i - mag - in - ings. She fills my soul with so much

Gm  Cm 

 love that an - y - where I go _____ I'm nev - er

F7  B♭maj7 

 lone - ly. _____ With her a - long, who could be

Eb  A7  Dmaj7 

 lone - ly? _____ I reach for her hand, it's al - ways there.

D7  Gm 

 How long does it last? _____ Can love be meas - ured by the

mp

D7

hours _ in a day? I have no an-swers now, but this much I can say:

E♭maj7

D7

C/D

D7

I know I'll need her 'til the stars all burn a - way, and she'll be

rall.

Gm

F♯dim/G

there.

p a tempo

E♭maj7

D7sus

D7

Gm

rit.

When I Need You

Words & Music by Albert Hammond & Carole Bayer Sager

L. = 44

D^b **/C^b** **G^b/B^b** **G^bm**

D^b/A^b **B^bm7** **fr4 E^bm9** **/A^b** **fr4 A^b**

D^b **A^b/C**

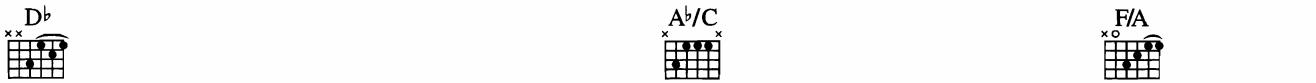
When I —

need you, I just close my eyes and I'm with you and

This musical score consists of three staves. The top staff is a treble clef staff with a key signature of one flat. The middle staff is a bass clef staff. The bottom staff is a bass clef staff. Above the treble staff, there are four guitar chord boxes: D^b, /C^b, G^b/B^b, and G^bm. Above the bass staff, there are four guitar chord boxes: D^b/A^b, B^bm7, fr4 E^bm9, and /A^b. Above the bass staff, there are two guitar chord boxes: fr4 A^b and A^b/C. The lyrics "When I —" are written below the bass staff. The words "need you, I just close my eyes and I'm with you and" are written below the bass staff. The score is in common time (L. = 44).



all that I so want to give you, it's on - ly a heart-beat a - way. When I



need love, I hold out my hands and I touch love, I nev - er knew there was so



much love, keep - ing me warm night and day.



Miles and miles of emp - ty space in be - tween us,
It's not ea - sy when the road is your dri - ver,

te - le - phone can't take the place of your smile, _____
 ho - ney that's a hea - vy load that we bear, _____
 oh, but you
 3

know I won't be tra-velling for ev - er,
 know I won't be tra-velling a life - time,
 it's cold out, but hold out and
 it's cold out, but hold out and

1.
 E^bm⁷/A^b D^b/A^b E^bm⁷/A^b A^b
 fr⁴ fr⁴ fr⁴ G^b/B^b
 A^b/C D^b

do like I do. When I need you, I

G^bmaj⁹ A^b/C A^b
 fr³ fr⁴ F7(^b9)

just close my eyes and I'm with you, and all that I so— want to

B^bm⁷

fr⁴ A^b

give you ba - by, it's on - ly a heart - beat a - way.

2.

E^bm⁷/A^bD^b/A^b E^bm⁷/A^b fr⁴ A^b G^b/A^b fr⁴ A^b7 D^b D^b/C^b G^b/B^b G^bm/B^{bb}

do like I do.—

D^b/A^b

B^bm⁷

fr⁴ A^b

G^b

fr⁴ A^b G^b/B^b A^b/C

When I

D^b

A^b/C

need

love,

I hold out my hands and I touch love, _____ and I

3 3

fr⁴ A^b fr⁴ E^bm⁹ C^bmaj⁷ B^bm⁷ F⁷ F^{7/A} B^bm⁷

nev- er knew, oh nev - er knew_ there was so much love,

fr⁴ A^b E^bm⁹ A^b

keep - ing me warm night and day. When I

D Gmaj⁷ D A/C[#]

need you, I just close my eyes and I'm with you, and

A F^{#7/A[#] Bm⁷ A G/B A/C[#]}

all that I so want to give you, it's on - ly a heart-beat a - way. When I

Repeat ad lib. to fade

Your Song

Words & Music by Elton John & Bernie Taupin

$\text{♩} = 64$




1. It's a lit - tle bit fun - ny,_____

this feel - ing in - side._____

2. If I was a sculp - tor,_____

but then a - gain no,_____

or a

(Verses 3 & 4 see block lyrics)



man_____

I'm not one of those_ who_ can
who makes pot - ions in_ the

ea - si - ly hide._____
tra - vel - ling show._____

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Don't have much mo - ney, but, boy, if I did,
 I know it's not much, but it's the best. I can do.

 I'd buy big house where we both could
 My gift is my song, yeah;

 live. this one's for you.

 And you can tell ev - 'ry - bo - dy

Fm A^b B^{b/D} Cm





this_ is your song.— It may_ be quite_ sim-ple but,—


Fm A^b Cm Cm/B^b



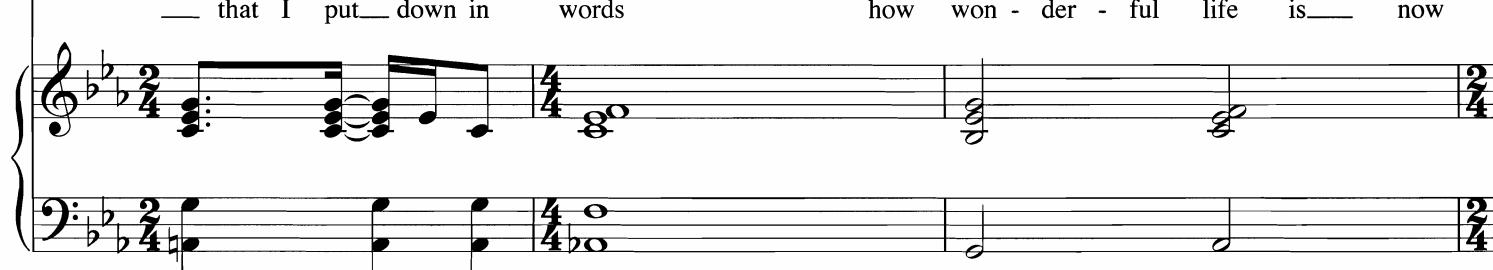


— now that it's done,— I hope you don't mind,— I hope you don't mind—


Am^{7b5} A^{b6} E^{b/G} A^{b6}





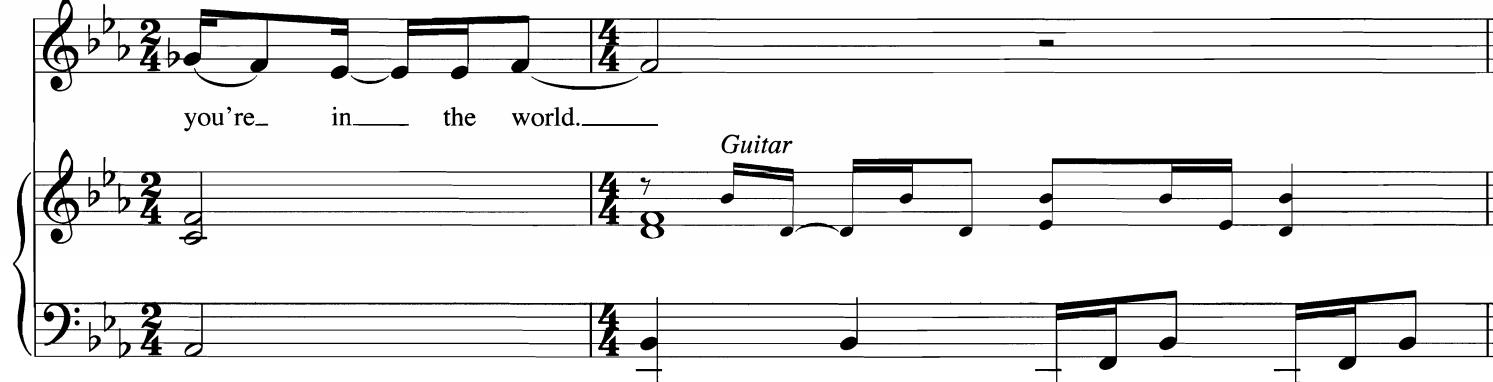
— that I put_ down in words how won - der - ful life is_ now


To Coda ♫

D.C. (with repeat) al Coda

B^b B^bsus⁴ B^b




you're_ in_ the world.—


Guitar

Coda A^{b6}

E^b/G

A^{b6}



words

how won - der - ful life is while

B^b

B^bsus⁴

B^b



you're in the world.

Guitar

Cm

Cm/B^b

Am^{7b5}



I hope you don't mind, I hope you don't mind that I put down in

A^{b6}

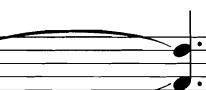
E^b/G

A^{b6}



words

how won - der - ful life is while



E^b

A^b/E^b

you're_ in____ the world._____

B^b/E^b

A^b/E^b

E^b

Verse 3:

I sat on the roof and kicked off the moss.
 Well, a few of the verses, well, they've got me quite cross,
 But the sun's been quite kind while I wrote this song;
 It's for the people like you that keep it turned on.

Verse 4:

So excuse me forgetting, but these things I do;
 You see I've forgotten if they're green or they're blue.
 Anyway, the thing is, what I really mean;
 Yours are the sweetest eyes I've ever seen.

And you can tell everybody *etc.*

Wonderful Tonight

Words & Music by Eric Clapton

Moderately

The sheet music consists of four staves of musical notation. The top staff is for the vocal part, indicated by a treble clef and a bass clef below it. The bottom staff is for the guitar part, indicated by a treble clef and a bass clef above it. The first two staves begin with a G chord (G major) and transition to a D/F# chord (D major/F# minor). The third staff begins with a D chord (D major) and transitions to a G chord (G major). The fourth staff begins with a C chord (C major) and transitions to a D chord (D major). Chord diagrams are provided above each transition. The vocal part includes lyrics for three different endings. The guitar part features rhythmic patterns and strumming instructions.

1. It's late in the eve - ning,
2. We go to a par - ty,
3. It's time to go home — now,

she's won-d'ring what clothes — to wear. —
and ev - 'ry - one turns — to see —
and I've got an ach - ing head. —

She puts on her make-
this beau - ti - ful la -
So I give her the car —



- up,
- dy
— keys,

and brush- es her long ____ blond hair.
is walk- ing a - round ____ with me.
and she helps me to bed.



And then she asks ____ me,
And then she asks ____ me,
And then I tell ____ her,

"Do I look all right?"
"Do you feel all right?"
as I turn out the light,



To Coda ♪

— And I say "Yes,
— And I say "Yes,
— I say, "My dar- ling,

you look won- der - ful ____ to - night."
I feel won- der - ful ____ to - night."
you are won- der - ful ____ to - night."





I feel



won - der - ful —

be - cause I see —

the love —

light in — your



eyes.

Then the won - der

of it all —

is that you



just don't _ re - a - lise — how much — I love — you.

D.‰. al Coda

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. The key signature is D/F# major (one sharp). Chords shown above the staff are D/F#, C, and D. The vocal line includes a melodic line with eighth and sixteenth notes, and a sustained note with a fermata.

Φ Coda

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. The key signature is G major (no sharps or flats). Chords shown above the staff are G, D/F#, Em, D, and C. The vocal line includes a melodic line with eighth and sixteenth notes, and a sustained note with a fermata.

Oh, my dar- ling, you are

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. The key signature is D/F# major (one sharp). Chords shown above the staff are D, G, and D/F#. The vocal line includes a melodic line with eighth and sixteenth notes, and a sustained note with a fermata.

won - der - ful — to - night.” —

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. The key signature is C major (no sharps or flats). Chords shown above the staff are C, D, and G. The vocal line includes a melodic line with eighth and sixteenth notes, and a sustained note with a fermata.

rit.

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Midnight Train To Georgia Gladys Knight & The Pips

My Love Wings

She Charles Aznavour

So You Win Again Hot Chocolate

Sometimes When We Touch Dan Hill

Sorry Seems To Be The Hardest Word Elton John

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We've Only Just Begun The Carpenters

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Where Do I Begin (Theme from 'Love Story')

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